

we need help right now with recruiting and service on the committees. Our "underground" of engineers is just as important as the positive attitude of top level management. The institutionalization of E.A.T. will be fought -- even at the expense of risking a few loose connections.

ASPECTS OF E.A.T. IN THE MAKING OF "SNOWS"

Transmuted reverie of Vietnam war photos, fury; drawings, notes-- beginning of "Snows:.. In September Paul Libin calls to offer the use of the Martinique Theater for a new work. I don't want a stage or theater for "Snows:.. Libin interested in other spaces too.

Look for a barge or boat to perform on (in the night, to be riding out into the Hudson... "Snows: beyond the three mile limit!) No boats.

Ruins. Spend three weeks exploring ruins in the city with Libin. Unable to get a permit to assemble an audience. All complications interfering with flow of imagery which attaches itself to each fantastic configuration of rubble and decay which cannot be utilized.

Rehearsals explore: crawls, grabs and falls, passing women, creation of faces (strobe), body sculpture (film projections), projections on women with snow?, body ball and pusher, crawl and capture, dragging bodies, hung up bodies, foil bodies (cocoons and walkers), rescue of walkers, body pile Viet-Flakes snowing.

Environment: some sort of huge flexible lens with prismatic properties; all actions, film projections to be enlarged, distorted, reflected by lens? Four suspended panels on which films ;will be projected (as well as on walls collaged white, ceiling). All subject to dominance of lens. Three planks which lead from performance area across seats into audience. Collapsible table for raised body groupings and film projections. Cut open stage, cover with transparent plexiglass, light from below. Two vertical light machines, eight feet high, behind lense, next to suspended panels: revolving lights, shooting light to be controlled by contact mikes set under certain seats in the audience. (Robert Schultz's color organ operated by sound source). Movement of audience in their seats will be amplified through contact mikes and control dimming and raising of certain lights.

Early in the morning, Schultz, Warshaw, Tenney and I drive station wagon out to Bell Labs. Lightly snowing. Robbie takes us to old house in New Providence which serves as storage for E.A.T. materials and is in itself a complex environment I would like to use. Bitterly cold. Picking and choosing like crazy in Woolworths: these transistors, those cables, these SCRs... the stuff all looks very junky, mute and utterly unrelated to the images it will go to realize. (They tell me we've picked \$4000 worth. Libin has set entire "Snows" budget at \$400 which we exceed as it turns out). Station wagon jammed with plastic boxes, cable, wire, power amplifiers, transceivers, photoresistors, tone controls, preamps, mikes, contact mikes, speaker matrix, huge speakers, motors, string! We can barely squeeze ourselves back in. The guys happy as monkeys surrounded by bananas; I'm brooding. The mechanical materials have a buried character; working parts all covered-- the boxing doesn't indicate the interesting things inside. These objects have a sub-visual domination over immediate time and space. All mysterious promise. Not malleable. (Unlike taking of hunk of plastic in my hands, some living arms and legs, a cranky projector with a fine shape. A preposterous journey about to unfold and where was controlling center after all)?

Magnifying lens would be impossible expense (Polymer dome!) Decided to try plastic bags filled with water, lit from behind. Plan to hang them. Discover their size, weight of water, prohibit hanging. Spend a week learning about industrial plastic bags. We'll have to build a structure, floor to ceiling cage to support bags. Peter Watts and Karl Schenzer will build it. No longer possible to keep "water lens" in center of performing area-- three sided stage exacts compromise; lens set toward back of stage, leave several sections without bags so that we can crawl in and out.

Tell Robbie Robinson we have special problems associated with use of E.A.T. equipment; each person now involved in technical realizations has very specialized, individuals work to do and I need help with over-all technical coordinations which need to be apparant to the performers; Warshaw and Schultz need assistance with their ideas which are complex, involving labor which could exceed time left to us. Robinson sent two technicians from Bell Labs, who had worked in the Armory Show. Per Biorn heard all our troubles while astride the water-lens structure- which he tested for strength - zapping practical solutions to us. He devised a gear system and perfected mechanical construction for Warshaw's light sculpture.

Robbie also sent us Ralph Flynn who came to the Martinique shortly after we had sorted E.A.T.'s equipment and found much of it damaged. Watching him handle a broken preamp I saw we had a "master" ("and I'm so young" he said.) As Robbie had promised, "Flynn will take care of everything he worked with us continuously. The "everything" had to encompass an enormous range of details-- mechanical, aesthetic, practical, visionary. His help was especially invaluable to me because of his own experience with theater while a student. At this point we had only two weeks until performance (Paul Libin had generously kept the theater empty for three weeks while we constructed, rehearsed "Snows"), the technical possibilities of the equipment we now had was generating ideas which we could take months to realize. I had to insist that we concentrate on what was immediate and possible, to give up many past and new ideas. Ralph assisted me in this crucial sorting. (Light and sound systems, special machines, strobes, films, environment and action were in the relationship I wanted before performance and everyone had time to feel free, clear and aware of the over-all rhythm of "Snows".) Fortunately my own metaphoric collage process with all materials-- which meant many changes and variations, was a matter of course to Flynn. It was finally, always necessary for me to see a thing to know if it was really what was needed; since each element transformed any other once it was visible or audible entire relationships would be shifted.

My problems with technology are concrete, personal; my difficulties with using technicians are mechanical. I want to work with the gestures of machines; to expose their mechanical action as part of any total environment to which it contributes its particular effect. I would like technicians to be interchangeable with performers wherever possible. The work of the technicians should become one other action parameter of my work, to be taken into the form of the whole thing explicitly. For myself this means greater familiarity with possibilities of available technology and time to explore: a diet of E.A.T.

Carolee Schneemann

"SNOWS" - TECHNICAL DESCRIPTION

"Snows", performed at the Martinique Theater from January 21, 1967 to February 5 involved primarily audio and visual techniques. A color organ was used to trigger lights on Laurence Warshaw's color machine. This color organ was